

# TWINE BASS version 1.0

SOUNDIRON TWINE BASS



## INSTRUMENT SERIES

Welcome to Soundiron Twine Bass. This unique custom instrument collection features a pair of very special instruments: a modified cello and a traditional Kenyan fretless stringed instrument called a Bolon.

We strung the cello with rough hemp twine in various tunings and played it as a stand-up bass. We also recorded string slides, muted releases and deep body strikes. We recorded the cello from a very close, yet wide position in order to capture the full bass and tone, since the twine produced a rather delicate sound and did not hold up to extended torture all that well. The resulting sounds are deeply sonorous, with rich, warm resonance, powerful low end and a woody, soft quality. The bolon has a cow's horn for a neck and a gourd as a body, with four twine strings and a goat-skin resonating head that the strings pass directly through. We recorded plucks and a whole range of taps, scrapes, scuffs, slides and other percussive effects on the instrument's body.

The library also features our exclusive chord/glissando generator. In Glissando mode, you can choose the speed of the gliss, the scale, time signature, gliss direction, note duration and either control the velocity in real-time or use the table to draw the velocity of each note in the gliss. You can define the number of strings (up to 24). In chord mode, there's an integrated auto-strum function that allows you to determine up and down strokes or alternate automatically. You can also control strum tightness, timing variability between each note in the strummed chord, the number of strings and the mode/scale that the chord adheres to, with any root note you desire. In both modes, you can play multiple glissandos or chords at different root notes with full polyphony. You can also arrange up to 12 real-time chord/gliss mode changes using our user-definable key-switches.

In the legato presets, we've taken a different approach, with a two-handed playing system that allows you to finger-tap and play hammer-ons and pull-offs on the frets with one hand while plucking with the other. Left handed? No problem, we've provided a switch to flip the hand arrangement. You can move the open note to any note you like on the fly, play with or without legato, and control slide volumes and transition pitch-bending.

We then used the raw source material and a variety of special sound design techniques to create a rather vast collection of ambient pads, atmospheric drones and evolving sound-scapes. You'll also find a selection of our favorite custom convolution impulse files, chosen for the way that each one compliments the transient and tonal characteristics of this instrument. We also provided a full range of other performance shaping and effects controls, including full control over our custom convolution reverb impulses, allowing you to take the sound in any number of new directions.



# SOUNDIRON

## TWINE BASS version 1.0

### OVERVIEW

77 Kontakt patches (unlocked)  
2037 Samples  
2.30 GB Installed  
24bit / 48kHz stereo PCM wav samples (non-unencrypted)  
Bonus collection of 40 custom convolution reverb impulses  
Powerful custom performance and FX control interface  
Note: The full version of Kontakt 4.2.4 or later is required.

### CREDITS

Produced and Recorded by Mike Peaslee  
Edited and Programmed by Gregg Stephens, Mike Peaslee and Chris Marshall  
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UI Design by Dan Tritton & Chris Marshall  
Documentation by Chris Marshall & Mike Peaslee

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# ABOUT THIS LIBRARY

## Fidelity

This library was recorded in wide stereo at 48kHz / 24bit., in a dry and neutral studio environment. However, we also don't use low pass filtering in our recordings, because we believe in capturing the full depth and power of a sound source. It's much easier and more preferable to remove unwanted bass after the fact than it is to try to recreate and restore those lost elements after the fact. Also be aware that some sound sources are very quiet and to capture their full clarity and detail, it is necessary to allow low levels of preamp and mic hiss to exist in the recordings. We carefully choose our equipment and methods to prevent this wherever possible, but some sounds are just very small. Therefore, please do keep in mind that we don't claim or aim to provide perfectly quiet or perfectly sterile sounds or musical instrument samples.

## Accessibility

All of the sample content and impulse files are included as standard non-encrypted PCM wav files and standard open-format Kontakt presets to allow you easy access to manipulate, reprogram and customize the sounds however you prefer. We know that it's important for many users to be able to go beyond the limitations of any one sampler or preset structure, so we've kept this library's directories and files open for advanced users. As a professional, you may have your own workflow or format requirements, and we trust that you'll respect our hard work and won't share this content with anyone who hasn't paid for it.

Keep in mind that to use and/or edit the Kontakt presets, you'll need the latest free Kontakt Player or the full retail version of Native Instruments Kontakt 4.2.3 or later. Please be aware that the free Kontakt "Player" and any other version or form of Kontakt that came bundled with any other library or software product (other than NI's "Komplete" package) will not support this library. The free Kontakt Player is NOT a full version of Kontakt and cannot load or play standard open-format Kontakt instruments or libraries.

While you can reprogram the samples or presets to other formats, we always recommend using Kontakt for best results, since it's widely considered the industry standard and easily the most powerful sample programming and playback platform on the market. However, if you wish to convert or reprogram the wav files and instrument presets into any other sampler or softsynth format, including free and open-source standards like SFZ, then there are a variety of great tools that you can use to customize this library, such as Extreme Sample Converter and Chickensys Translator. Just be aware that not all settings and properties will translate accurately, reliably or even at all from one instrument or audio format to the next, due to vast differences in standards, behaviors, structures and capabilities that each platform relies on.

## Custom Convolution Impulses

We enjoy capturing the unique acoustic characteristics of spaces and locations that we come across from time to time. Sampling environments is similar to sampling instruments in many ways. It's done with portable loudspeakers to produce a special sine wave sweep that covers a wide spectrum, from 22 Hz to 22 kHz. We then use dedicated deconvolution software to decode the resulting audio into an impulse response file, which is a wav file with special phase, frequency and timing information embedded in the audio.

Most impulses sound like an odd sort of sharp, reverberant snap, like a balloon pop or starting pistol fired in the environment that was captured – which is in fact how impulses used to be made. When loaded into a compatible convolution reverb effect plugin (such as the one built into Kontakt), these impulses can impart their sonic properties fairly well into most sounds. Of course, it's an imperfect science and much is lost in the translation, especially if the sound being played through it also has its own strong tonal, phase or reflective properties. Sometimes the results are incredibly lifelike. Sometimes they're awful. It all depends on the sound, the impulse, the plugin and the settings used. Sometimes these variables don't play nice. Then again, you may find some unexpectedly useful and interesting results through a little experimentation.

We've included a hand-selected collection of impulse files that we think compliment this library's sound. You can load them into most instrument presets by using the "Tone / FX" control panel tab and selecting an impulse from the Impulse drop-down menu. You can also manually import any of the wavs in the Impulses directory into any IR wav-compatible convolution effect plugin of your choice. Just please just make sure to keep your speakers or headphones turned down while you experiment. Convolution processing can often create powerful and piercing resonances when applied to many audio sources – especially loud sounds that contain strong mid to low frequency harmonic components.

## System Requirements

The full retail version of Native Instruments Kontakt 4.2.4 or later is required to use this library. Please be aware that many instrument and multi-instrument programs in this library are extremely ram/cpu and hard disk-streaming resource intensive. We recommend that you have *at least* 2GB of system ram, a dual core cpu and at least a 7200 rpm SATA hard disk before purchasing this or any other Soundiron library. Large sample sets like those found in this library may load slowly and may cause system instability on older machines.



## Download & Installation

The Kontakt sampler presets in this library is designed for the full retail version of Kontakt 4.2.4 and later **ONLY**. It cannot be used in the free Kontakt Player. Please read all instrument specs and software requirements before purchasing this or any other Soundiron products to see the full list of software requirements, features and format compatibility for each library.

We use the Continuata Download Manager to provide high-speed, reliable and fully automated library downloading and installation. Download and run the latest version for your OS (PC or Mac) before proceeding. You'll also need Java v1.6 or later. You may also need to add permissions to your security settings for the downloader, if they block applications from accessing the web.

Next, copy-paste your download code from your download email into the Code box in the downloader window. Make sure to leave out any spaces before or after the code. Press the download button and select the location you'd like to download and install the library. It will automatically start downloading the file(s) and then error-check, extract and install the finished library. Once installation is fully complete, you can remove the .rar download files and store them in a safe place as a back-up copy. We always recommend downloading the latest version of our downloader before you begin. The link in your email will always take you to the latest version.

Don't move, rename, delete or modify any of the files or folders created during the download until after you see the status message for all files in your download queue display the word **"INSTALLED"**. Please don't close the downloader while it's actively downloading, unless you press the pause button first. To resume downloading, press the Resume button. If you need to resume downloading after closing the downloader, run it again and enter your code and press Download again. Select the same download/installation location on your computer that you chose originally. If the downloader reports a DL Error or Install error, it will usually try to download the file again until it successfully downloads and verifies all the data it needs. Please see your download email for more detailed instructions.

### Manual Download

If you have any trouble with our Downloader utility or prefer to use your browser or another download manager, log into your personal manual download page on our website, by using the direct link in your download email. Log in using your download code and the email address you used to order. Or, if you used the downloader originally, but you need to re-install the library manually for any reason, at a later time you can always re-use the original rar files. To do that, you'll need Winrar, UnrarX or another full-featured Rar extraction utility to extract and install the library once download is complete. Please note that Stuffit Expander and Winzip **DO NOT** support many types of common rar files.

## Preset Loading

Once installation is complete, you can browse and load the included .nki presets using the Files or Database tabs in the Kontakt Browser, or through the main File load/save menu. Please allow presets to finish loading completely before loading a new one. You can't use the Libraries view to load standard open-format Kontakt Instruments like this library. Only locked "Powered-By-Kontakt" Libraries are visible to that propriety browser view. The "Add-Library" function also does not support this product or any other open-format Kontakt library. This library doesn't require any special activation.

### User Presets

If you create custom presets of your own, remember to save them with a new filename. Make sure to save them into the same folder as the original or simply save your custom preset directly into the **User Presets** folder we've provided. Make sure to select "patch-only" and uncheck the "absolute sample paths" box to preserve the proper directory path structure of the library. This will allow us to provide you future updates to the original presets without accidentally overwriting your custom settings and preserve the necessary relative sample, wallpaper and impulse scripting file path settings.

### Batch Re-Saving

If you move or change the directory structure within the main folder of this library, you may see a "missing sample" warning box when loading the presets into Kontakt. This can generally be corrected by using the "Batch Resave" command, located at the bottom of the drop down menu you'll see if you click on the main File menu at the top of Kontakt. Then select the folder you would like to resave. Select this library's main folder and then if Kontakt asks you where to find the missing files, select that same main folder again and press OK to continue. That will update the file-paths stored in the instrument.



## Front Panel Controls

This instrument has a variety of special front panel performance controls that allow deep real-time performance customization. Not all instrument presets include all controls listed below. Included controls depend on the specific features suitable for each preset. Some may also use alternate CC mappings. You can see each control's assignment by clicking on each UI control to display the "hint" text in the Info bar at the bottom of Kontakt.

### Attack - (CC 74)

This knob controls the sharpness of attack. Increasing the value causes the sound to attack more softly.



### Release - (CC93)

This controls the release time of the main note samples. Lower settings cause the sound to be damped and cut off, while higher settings allow notes to blend together.



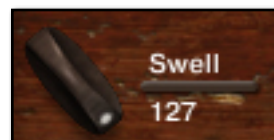
### Offset - (CC91)

This controls the amount of sample start offset allowing users to jump ahead into samples to change the sound.



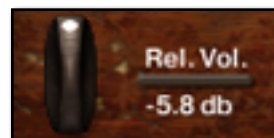
### Swell - (CC72)

This knob controls the volume swell of the instrument, allowing one to fine-tune volume or do long swells. .



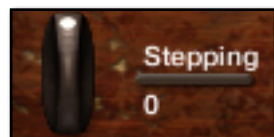
### Release Volume -

This knob controls the volume of the release samples that are played when a note is released only. This allows users to emphasize or reduce the effect of letting go of a key.



### Stepping -

This knob controls the amount of pitch stepping, allowing users to globally tune an instrument up or down by +/- 24 semitones.



### Key Switch Button -

This button toggles stepping keyswitches on/off. When on, keys ranged c-2 to c0 can be used to dynamically control the "Stepping" value.



### Tuned/Untuned Toggle -

This switch toggles pitch tuning on/off in patches where it is available. When on, samples are pitched across the key range; when off, samples are unpitched across the range. Used in percussion patches.



### Pedal Ring/Mute Toggle -

This switch toggles sustain pedal (CC64) behavior between "Ring" which is standard behavior and "Mute" where notes will sustain unless the pedal is held.

### Round Robin Mode Toggle -

This switch toggles the round robin mode between shuffle and normal (sequential).

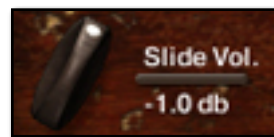


## Legato Controls

Twine Bass includes some special and somewhat experimental legato-type patches that are designed for playing lead lines. These patches include the ability to do hammer-ons and pull-offs and strum chords like one might do on a real stringed instrument. A more detailed explanation can be found below.

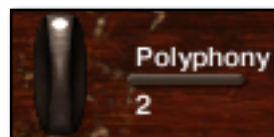
### Slide Volume -

This knob controls the volume of slide samples, which play on legato transitions when “Legato” is “On”.



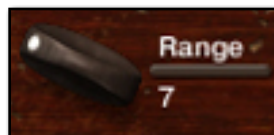
### Polyphony -

This knob controls the number of available legato/hammer-on/pull-off positions. For example, when set to “3” it is possible to play a three-part lead harmony.



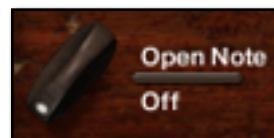
### Range -

This controls the range (in semitones) of each legato/hammer-on/pull-off position. Any interval played outside this range will play polyphonically if the “Polyphony” value is set accordingly.



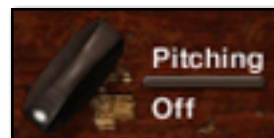
### Open Note -

This knob controls the “Open Note” a note that is played when there is no long any key held on the keyboard to simulate pulling-off of a fret to an open string. When “Off” no note is played.



### Pitching -

This knob controls the amount of simulated pitch bending for legato transitions as one might slide up or down to a note. An “Off” setting disables this behavior.



### Velocity Scaling -

This knob controls how fast after plucking the velocity of hammer-ons and pull-offs scales down to simulate how the vibrations of a string die down after a period of time.



### Legato Toggle -

This switch toggles legato slide samples on/off.



### Right/Left Hand Toggle -

This switch toggles the position of the plucking key range (represented by red keys on Kontakt's keyboard) from the left to the right and vice versa.



## Legato Explanation

Legato patches in Twine Bass are complex and need a bit of explanation. They are an experiment in replicating (to a degree) the plucking, sliding, hammer-on and pull-off behavior of a stringed instrument on a keyboard. Open a legato patch and be greeted by this:



The most important legato controls are “Range,” “Polyphony” and “Open Note.” If I were to play F#2 on the keyboard, keep that key held, and then play a G2, the original F#2 will be silenced and a G2 will play. Now, if I were to F#2 pressed and release G2, another F#2 will play, but this time with a slightly softer attack and velocity, simulating a hammer-on and pull-off. Next, with F#2 still held, if I play an E2, no sound will play. This is because I am essentially fretting a lower fret than the one currently playing. But if I keep E2 held when I release F#2, then an E2 will play as if I pulled-off to that fret. Now if I release E2 so no keys are held, no sound will play. This is because “Open Note” is set to “Off.” If I were to set “Open Note” to “50” (D2) and repeat what I just did, a D2 will play when I release the E2 as if I pulled off to an open string and that string were tuned to D2.

What determines whether a note hammers-on or pulls-off is the “Range” knob. Any interval equal to or smaller than that range will produce a hammer-on or pull-off. If a note is played outside of the set range, and “Polyphony” is set to “2” or more, then both notes will play, allowing for harmonies.

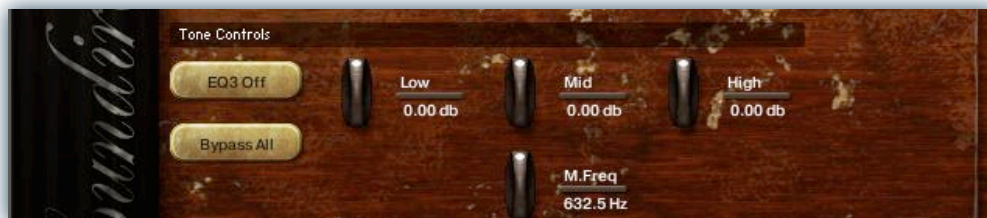
Now let’s talk about the “pluck” keys. These are represented by the red keys displayed on Kontakt’s keyboard and their position can be controlled with the “Right/Left” control. While the blue keys simulate the frets on a stringed instrument, the red keys function as plucking or strumming. Pressing a red key will play each currently playing and “fretted” note. So if I had “Polyphony” set to “3” and “Range” set to “1” and were holding down C3, F3 and A3, and I then pressed on of the red keys, all three notes would play almost as if playing an F Major chord. The “Open Note” knob also affects the red plucking keys. If “Open Note” were set to “Off” and I played a red note with no other note held, no sound would be produced. Setting “Open Note” to anything other than “Off” will allow that note to be played when no blue notes are held down and a red note is played.



## Tone / FX Controls

The Tone / FX Tab of the main instrument user interface panel contains a full chain of special DSP effects that you can choose from. Each effect can be enable/disable and have a complete set of parameters that can be adjusted and CC or host automated independently. This special panel can be found in most of the instrument presets.

### Equalizer (EQ3)



#### EQ3 On/Off

This button enables/disables the 3 Band EQ.

#### Mid Gain

This sets the amount of gain for the fully sweepable mid band.

#### High Gain

This sets the amount of gain for the high band.

#### Low Gain

This knob sets the amount of gain for the low band.

#### Mid Frequency

This sets the center frequency for the fully sweepable mid band.

### Delay



#### Delay On/Off

This button enables/disables the classic Delay effect.

#### Damping

Sets the amount of high frequency roll-off applied to each echo.

#### Wet

Sets the amount of wet gain (+/-) that is passed through the effect.

#### Delay Rate

This menu allows you to set the timing division for tempo syncing.

#### Feedback

Sets the amount of delay feedback introduced into the signal path.

#### Pan

This knob sets the left-right ping pong panning amount for each alternating echo.

#### Dry

Sets the amount of dry gain (+/-) that is passed through the effect.

### Cabinet Simulator



#### Cabinet On/Off

Enables/disables the cabinet.

#### Cab Select menu

Use this drop-down to choose the cabinet style that you'd like to simulate.

#### Treble

Sets the amount of high end clarity.

#### Output

Sets the total output gain (+/-).

#### Bass

Sets the overall bass response.

#### Size

Sets the simulated cab size.

#### Cabinet display

This screen shows info about the cabinet you've selected.

#### Air

Sets the amount of room air.



## Skreamer



### Skreamer On/Off

Enables/disables distortion.

### Output

Sets the total output gain (+/-).

### Clean

Sets the amount of clean signal.

### Tone

Sets the tone warmth.

### Drive

Sets the level of distortion.

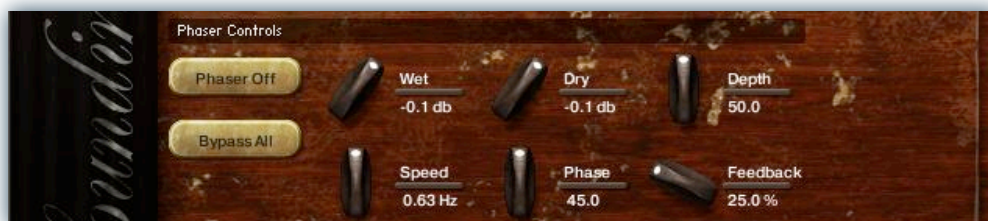
### Bass

Sets the overall bass response.

### Bright

Sets the amount of high end clarity.

## Phaser



### Phaser On/Off

Enables/disables the Phaser effect.

### Dry

Sets the amount of dry gain (+/-).

### Wet

Sets the amount of wet gain (+/-).

### Depth

Sets the sweep depth of the phaser.

### Speed

Sets the sweep rate.

### Phase

Sets the phase.

### Feedback

Sets the amount of signal feedback introduced into the signal path.

## Reverb



### Reverb On/Off

This button enables/disables the convolution reverb effect.

### Custom On/Off

Turning this button "On" allows for custom impulse loading. It bypasses the ability to load any of our provided impulses so users can save custom presets with custom impulses.

### Dry

Sets the amount of dry gain (+/-) that is passed through the effect.

### Wet

Sets the amount of wet gain (+/-) that is passed through the effect.

### Size

Sets the simulated room size of the convolution.

### Low Pass

Sets the low frequency cut-off of the impulse response, allowing you to dull and darken the sound.

### High Pass

Sets the high frequency cut-off of the impulse response, allowing you to remove rumble and low end.

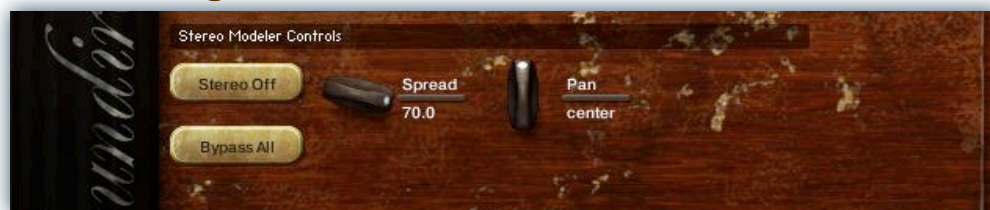
### Delay

Sets the amount of pre-delay time before the wet signal is returned

### Impulse drop-down menus

These menus allow you to select from a wide variety of custom convolution reverb impulses that we've personally captured or created for you, separated into experimental FX impulses and simulated real-world spaces.

## Stereo Imager



### Stereo On/Off

This button enables/disables the stereo imaging effect.

### Spread

This sets the width of the total stereo image, all the way from mono to ultra-wide.

### Pan

This sets the pan position of the stereo image's center.

## Vowel Filter



### Vowel Filter On/Off

This button enables/disables the resonant filter effect.

### Cutoff

Sets the filter's cut-off frequency.

### Resonance

Sets the amount of resonance on the filter.

## Uberpegiator Controls

We've designed a custom arpeggiator system to expand the instant creative potential of some of the presets. It includes automatable performance controls that shape all aspects of the arpeggiator. When used normally, pressing a key causes the note to self-repeat as long as a key is held down. If additional notes are played, it adds them to the sequence of repeats in various ways, depending on the settings you choose and can be used to produce complex melodic chains, plucking patterns and other effects.



### Mode

This knob controls the Arpeggiator mode. Choosing **Off** disables the Arp system entirely. **On** sets it to respond only while a note is pressed, cycling through all held notes as it arpeggiates. **Hold** sets it to automatically sustain one note at a time, (monophonic) so that changing keys changes the note that is repeating. **Hold +-** sets it to allow new notes to be added to the automated chain of repeats.

### Hits and H. Scale Knobs

Sets the number of repeats of each note BEFORE moving on to the next note in the arp sequence, and H.Scale sets the intensity fall-off rate for each repeat, before resetting for the next note.

### Swing

This sets the amount of rhythmic offset (swing) between notes.

### Pitch

Sets the pitch up or down in quarter-tone intervals for each repeat AFTER the initial note is pressed and it remains in a pseudo legato state as long as any key is held down. Changing this setting in real-time allows extreme "glitch" stutter and stair-step effects and can self-generate strange grooves and beats, based on the combination of notes you hold.

### Rhythm

This sets the speed of arpeggiation, as measured in musical time, ranging from whole bars to 128th notes. Fast settings can yield interesting results, but keep in mind that the faster the speed, the more voices you use.

### Durations

This knob allows the user to fine-tune the length of each note. Using this, one can shorten the note to staccato-like pulses or extend them beyond the normal beat length to slur phrases.

### Arpeggio Direction Menu

This drop-down menu allows you to select any number of simple or complex cycle patterns that the arpeggiation will follow as it plays through the sequence of notes you have triggered. Choosing "**As Played**" will cause it to follow the original order you played the notes in, with the newest note always added to the end of the chain.

### Repeat Setting

This sets the direction of the up or down repeats.

### Velocity Graph Sequencer

This customizable graph allows you to draw the velocities that you want each step in your arpeggiation sequence to play at.

### Reset

Resets the Graph to blank

### Steps

This setting determines the number of steps that are used by the velocity graph step sequencer, starting from the left.

### Table Velocities

This activates the Graph. When it is active, the arpeggiation follows the note velocities that you've drawn on the graph. When it is bypassed, each note repeat is played at the velocity that it's original note was played at.

### Key Selector Knob

Binds the arpeggiation **scale** you've chosen to a specific key.

### Scale Selector

Control binds the arpeggiation sequence to a specific scale that you can choose by turning the knob.

### Key Root Note Button

This sets the root note of the **Key** you've chosen to the next higher or lower octave.

### Constrain Button

Limits and adjusts any new note to the currently selected scale and key.



## Strum Controls

We've designed a custom glissando and chord strum script that allows for interesting special effects or basic chord progressions..



### Chord

This knob controls the chord type that will play. We've included a basic set of 26 commonly used chord types. This can be controlled using the red keyswitches when they are set.

### Direction

Controls the direction of the strum. Down goes from low to high, Up from high to low, and Alternate alternates between Down and Up.

### Tightness

This sets the speed of the strum. The value is the amount of time in milliseconds between each note in the strum. Higher values allow for slow, plucked chords.

### Random

Sets the amount of possible randomness in chord strum timing to

allow for a bit of humanization. High values allow for sloppy-style playing.

### Velocity Graph Sequencer

This customizable graph allows you to draw the velocities that you want each note in your strum to play at.

### Table/As Played

This activates the Graph. When it is active, the strum follows the note velocities that you've drawn on the graph. When it is bypassed, each note in the strum is played at the velocity of the root note.

### Keyswitch Buttons

The 12 buttons at the bottom represent the red keys C-2 to B-1. Each keyswitch can be assigned to a chord type by pressing a one of the 12 buttons (it will then display "ASSIGN") then using the Chord Type Menu to

select a type. Using these keyswitches users can design whole chord progressions for songs. Please note these keyswitches only work when set to "chord" mode and not for glisses.

### Chord Type Menu

This menu is used to assign a chord type to a keyswitch.

### Clear Button

This button clears all the keyswitch assignments.

### Chord/Gliss Toggle

This toggles between chord strum and glissando modes. Be aware that switching to glissando mode changes the controls completely.



## Gliss Controls

We've designed a custom glissando and chord strum script that allows for interesting special effects or basic chord progressions..



### Scale

This knob controls the scale upon which each gliss is based..

### Direction

Controls the direction of the gliss, from Down, Up, Down/Up and Up/Down.

### Repeat

This knob determines whether low and high note are repeated or not on Down/Up and Up/Down glisses.

### Rhythm

Sets the speed and rhythm of the gliss. This includes time divisions in sync with Kontakt's tempo or fine-tuned when set to "Free" (which also causes the "Speed" knob to appear).

### Note/Octave

This knob controls the range of the gliss in either single notes or entire octaves, depending on the state of the Note/Octave Toggle switch.

### Duration

Fine tunes the duration of each note in a gliss. Normally they are limited by the Rhythm setting but can be extended or shortened using this knob.

### Speed

This knob appears when "Rhythm" is set to "Free." This allows users the freely set, in milliseconds, the time between each note in a gliss.

### Velocity Graph Sequencer

This customizable graph allows you to draw the velocities that you want each note in your gliss to play at.

### Table/As Played

This activates the Graph. When it is active, the gliss follows the note velocities that you've drawn on the graph. When it is bypassed, each note in the strum is played at the velocity of the root note.

### Note/Octave Toggle

This switch toggles the range mode of glisses between individual notes and octaves

### 1-Shot/Repeat Toggle

This switch toggles between playing glisses repeatedly as long as the note is held down and just a single one-shot gliss.

### Chord/Gliss Toggle

This toggles between chord strum and glissando modes. Be aware that switching to glissando mode changes the controls completely.

# INSTRUMENT PROGRAMS

## Twine Bass Presets:

### Twine Bass 1

The 1st string, arranged in zither/harp style, with a fully playable note range from c-2 to G8. Centered on B2.

#### Twine Bass 1 Gliss-Strum

Glissando/Chord Strum preset. Notes from C-1 - G8. Key switches from C-2 to B-2 (only active in "chord" mode).

#### Twine Bass 1 Legato

Two-handed play system, with legato slides and finger tapping hammer-on/pull-offs. The neck (note select) keyrange is from C0 - G4. Right-handed pluck keys are from A4 - D5. Left-handed pluck keys are from E-1 - A-1.

### Twine Bass 2

The 2nd string, arranged in zither/harp style, with a fully playable note range from c-2 to G8. Centered on G#2.

#### Twine Bass 2 Gliss-Strum

Glissando/Chord Strum preset. Notes from C-1 - G8. Key switches from C-2 to B-2 (only active in "chord" mode).

#### Twine Bass 2 Legato

Two-handed play system, with legato slides and finger tapping hammer-on/pull-offs. The neck (note select) keyrange is from C0 - G4. Right-handed pluck keys are from A4 - D5. Left-handed pluck keys are from E-1 - A-1.

### Twine Bass 3

The 3rd string, arranged in zither/harp style, with a fully playable note range from c-2 to G8. Centered on E3.

#### Twine Bass 3 Gliss-Strum

Glissando/Chord Strum preset. Notes from C-1 - G8. Key switches from C-2 to B-2 (only active in "chord" mode).

#### Twine Bass 3 Legato

Two-handed play system, with legato slides and finger tapping hammer-on/pull-offs. The neck (note select) keyrange is from C0 - G4. Right-handed pluck keys are from A4 - D5. Left-handed pluck keys are from E-1 - A-1.

### Twine Bass 4

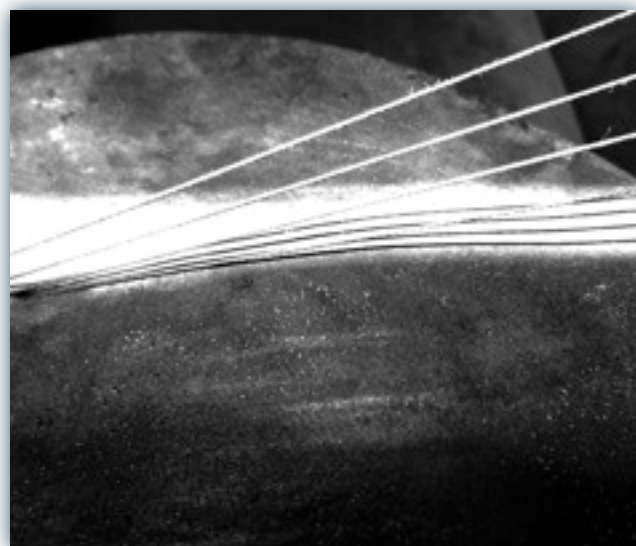
The 4th string, arranged in zither/harp style, with a fully playable note range from c-2 to G8. Centered on E3.

#### Twine Bass 4 Gliss-Strum

Glissando/Chord Strum preset. Notes from C-1 - G8. Key switches from C-2 to B-2 (only active in "chord" mode).

#### Twine Bass 4 Legato

Two-handed play system, with legato slides and finger tapping hammer-on/pull-offs. The neck (note select) keyrange is from C0 - G4. Right-handed pluck keys are from A4 - D5. Left-handed pluck keys are from E-1 - A-1.



## Twine Gourd Presets:

### Twine Gourd 1

The 1st string, arranged in zither/harp style, with a fully playable note range from c-2 to G8. Centered on A3.

### Twine Gourd 1 Gliss-Chord

Glissando/Chord Strum preset. Notes from C-1 - G8. Key switches from C-2 to B-2 (only active in "chord" mode).

### Twine Gourd 1 Legato

Two-handed play system, with legato slides and finger tapping hammer-on/pull-offs. The neck (note select) keyrange is from C0 - G4. Right-handed pluck keys are from A4 - D5. Left-handed pluck keys are from E-1 - A-1.

### Twine Gourd 2

The 2nd string, arranged in zither/harp style, with a fully playable note range from c-2 to G8. Centered on B3.

### Twine Gourd 2 Gliss-Chord

Glissando/Chord Strum preset. Notes from C-1 - G8. Key switches from C-2 to B-2 (only active in "chord" mode).

### Twine Gourd 2 Legato

Two-handed play system, with legato slides and finger tapping hammer-on/pull-offs. The neck (note select) keyrange is from C0 - G4. Right-handed pluck keys are from A4 - D5. Left-handed pluck keys are from E-1 - A-1.

### Twine Gourd 3

The 3rd string, arranged in zither/harp style, with a fully playable note range from c-2 to G8. Centered on D4.

### Twine Gourd 3 Gliss-Strum

Glissando/Chord Strum preset. Notes from C-1 - G8. Key switches from C-2 to B-2 (only active in "chord" mode).

### Twine Gourd 3 Legato

Two-handed play system, with legato slides and finger tapping hammer-on/pull-offs. The neck (note select) keyrange is from C0 - G4. Right-handed pluck keys are from A4 - D5. Left-handed pluck keys are from E-1 - A-1.

### Twine Gourd 4

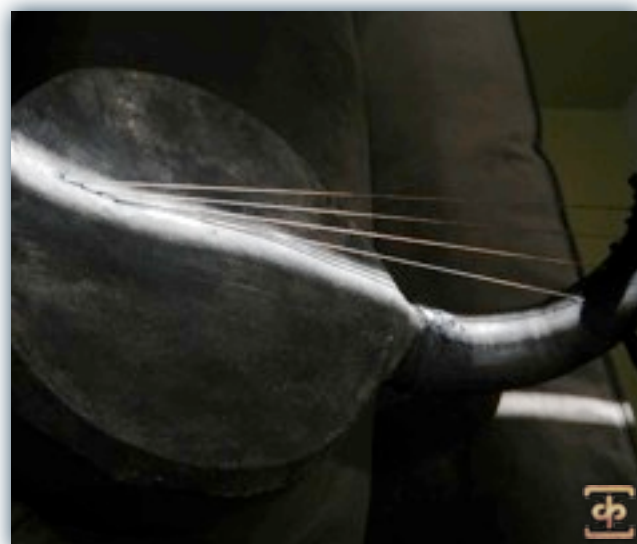
The 4th string, arranged in zither/harp style, with a fully playable note range from c-2 to G8. Centered on F3.

### Twine Gourd 4 Gliss-Strum

Glissando/Chord Strum preset. Notes from C-1 - G8. Key switches from C-2 to B-2 (only active in "chord" mode).

### Twine Gourd 4 Legato

Tow-handed play system, with legato slides and finger tapping hammer-on/pull-offs. The neck (note select) keyrange is from C0 - G4. Right-handed pluck keys are from A4 - D5. Left-handed pluck keys are from E-1 - A-1.





## FX Presets:

### Chamber Lougie

C#0 - G8. Long string gliss, centered at C4.

### Grunge

C-2 - G8. Super-driven percussive twinebass notes, centered at G#0.

### Kerplinko

C-2 - G8. Thin, metallic twinebass notes, centered at B2.

### Space Dub

C#0 - G8. Springy cello thuds, centered at C3.

### Spazer

C#0 - G8. Strange, moist alien slide percussion, centered at C2.

### Verbatim

C-2 - G8. Spacey, lo-fi twinegourd notes, centered at D4.



## Percussion Presets:

### Twine Bass Slam

C#0 - G8. Heavy cello body thumps, centered at C3.

### Twine Bass String\_Slides\_Down

C#0 - G8. A variety of twine bass string slides up the neck.

### Twine Bass String\_Slides\_Up

C#0 - G8. A variety of twine bass string slides down the neck.

### Twine Gourd Finger All Brushes

C1 - F3. All twinegourd body and string hand and finger brushes, in crossfaded sets.

### Twine Gourd Finger Brush A

C#0 - G8. Finger brushes on the twinegourd body, centered at C3.

### Twine Gourd Finger Brush B

C#0 - G8. Finger brushes on the twinegourd tuning pegs, centered at C3.

### Twine Gourd Finger Brush C

C#0 - G8. Finger brushes on the twinegourd skin, centered at C3.

### Twine Gourd Finger Double Hit

C#0 - G8. Double finger taps on the twinegourd neck, centered at C3.

### Twine Gourd Finger Flam

C#0 - G8. Double finger taps on the twinegourd skin, centered at C3.

### Twine Gourd Finger Tap A

C#0 - G8. Finger taps on the twinegourd body, centered at C3.

### Twine Gourd Finger Tap B

C#0 - G8. Finger taps on the twinegourd body, centered at C3.





**Twine Gourd Finger Tap C**

C#0 - G8. Finger taps on the twinegourd body, centered at C3.

**Twine Gourd Finger Tap D**

C#0 - G8. Finger taps on the twinegourd neck, centered at C3.

**Twine Gourd Finger Tap E**

C#0 - G8. Finger taps on the twinegourd neck, centered at C3.

**Twine Gourd Finger Tap F**

C#0 - G8. Finger taps on the twinegourd neck, centered at C3.

**Twine Gourd Finger Taps All**

C1 - F3. All twinegourd body and string hand and finger taps, in crossfaded sets.

**Twine Gourd Tuning Peg Pluck**

C1 - B3. A variety of bent twinegourd notes created by playing string plucks with simultaneous tuning peg adjustments.

**Ambient Presets:****A Gaze Blank**

c-2 - g8. A complex, dischordant soundscape centered at C3.

**Alien Cave**

c-2 - g8. Spining, ripping, wet. Centered at C3.

**Awakening**

c-2 - g8. A tuned pad with a natural key range from A0 to A3, with extended tuning from top to bottom.

**Bio-organic**

c-2 - g8. Grinding drag, centered at C3.

**Center Cannot Hold**

c-2 - g8. A complex, dischordant soundscape centered at C3.

**Ceremony Of Innocence**

c-2 - g8. A complex, bright soundscape centered at C3.

**Cyclotron**

c-2 - g8. Playing with dangerous forces. Centered at C3.

**Darkness Drops**

c-2 - g8. A complex, bright soundscape centered at C3.

**Deck 60**

c-2 - g8. What's he building in there? Centered at C3.

**Desert Birds**

c-2 - g8. A complex, bright soundscape centered at C3.

**Giant Mechanized Warfrog**

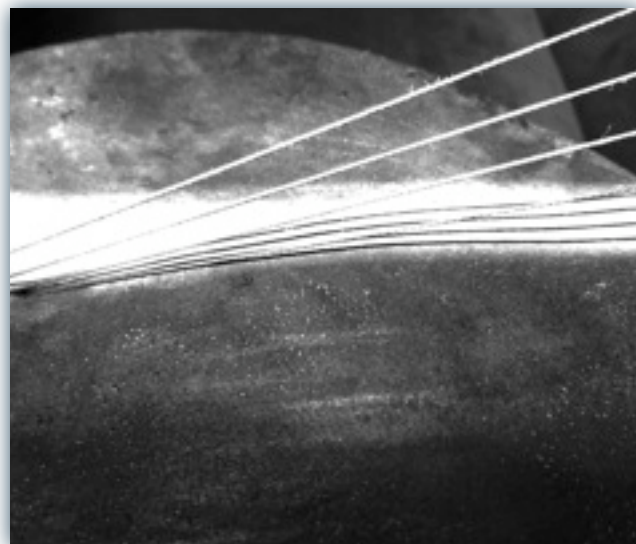
c-2 - g8. It draws a breath far more machine than living thing. Centered at C3.

**Hear The Falconer**

c-2 - g8. A complex, bright soundscape centered at C3.

**Hour Comes Round**

c-2 - g8. A complex, droning soundscape centered at C3.



**Internal Hum**

c-2 - g8. A awirling, tonal pad. Centered at C3.

**Mere Anarchy**

c-2 - g8. A complex, dischordant soundscape centered at C3.

**Nightmare Rocking**

c-2 - g8. A complex, dischordant soundscape centered at C3.

**Now I Know**

c-2 - g8. A complex, droning soundscape centered at C3.

**Pitiless As The Sun**

c-2 - g8. A complex, dischordant soundscape centered at C3.

**Shadows Reel**

c-2 - g8. A complex, dischordant soundscape centered at C3.

**Singularity**

c-2 - g8. A grinding tonal pad. Centered at C3.

**Skull Bees Pacified**

c-2 - g8. They're eating my mind. I must get them out. I'll dig them out if I have to. Centered at C3.

**Skull Bees**

c-2 - g8. The queen summons them to prayer. Centered at C3.

**Slouching Toward**

c-2 - g8. A complex, droning soundscape centered at C3.

**Spiritus Mundi**

c-2 - g8. A complex, droning soundscape centered at C3.

**Stony Sleep**

c-2 - g8. A complex, gritty soundscape centered at C3.

**The Falcon Cannot**

c-2 - g8. A complex, dischordant soundscape centered at C3.

**Things Fall Apart**

c-2 - g8. A complex droning soundscape centered at C3.

**Turning & Turning**

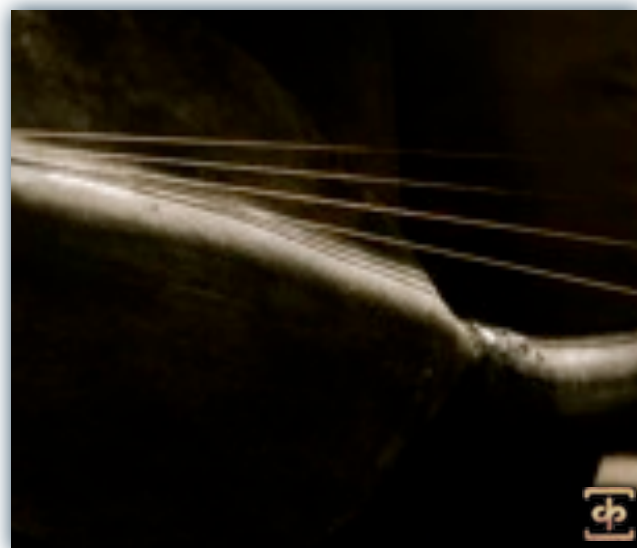
c-2 - g8. A complex, dischordant soundscape centered at C3.

**Twenty Centuries**

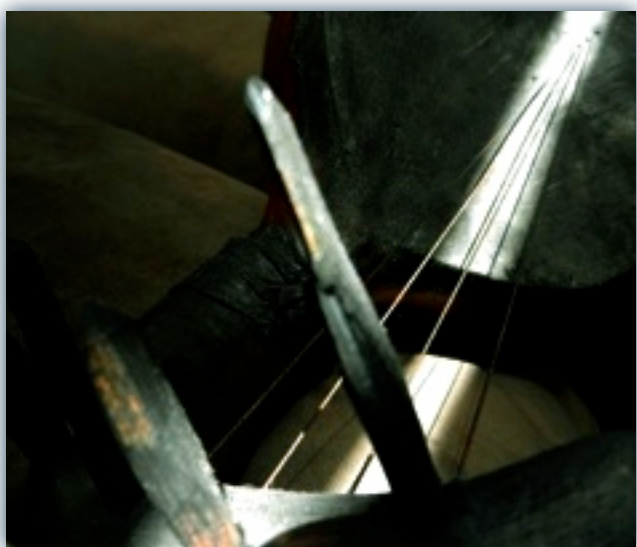
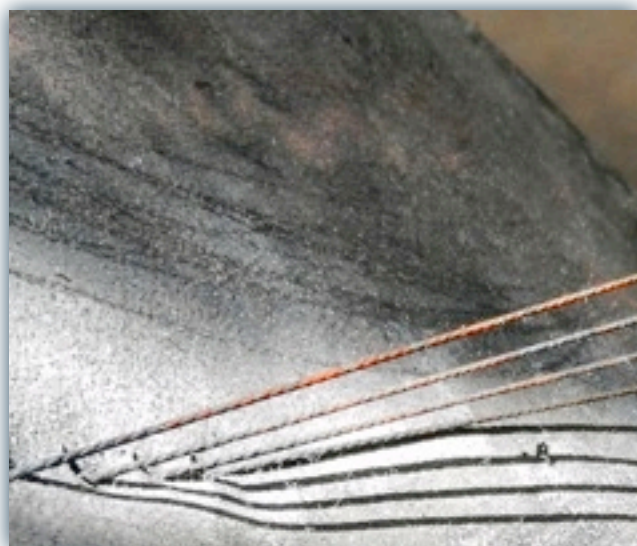
c-2 - g8. A complex, droning soundscape centered at C3.

**Widening Gyre**

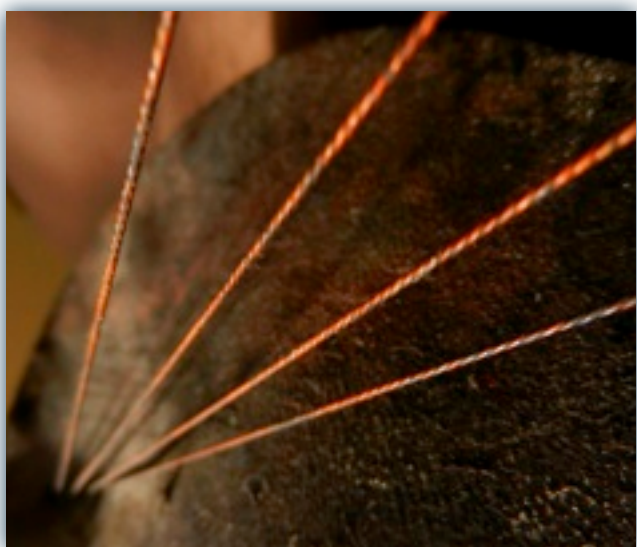
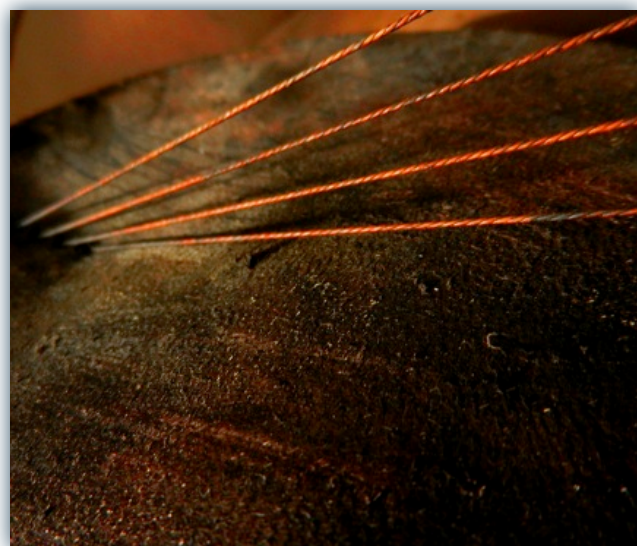
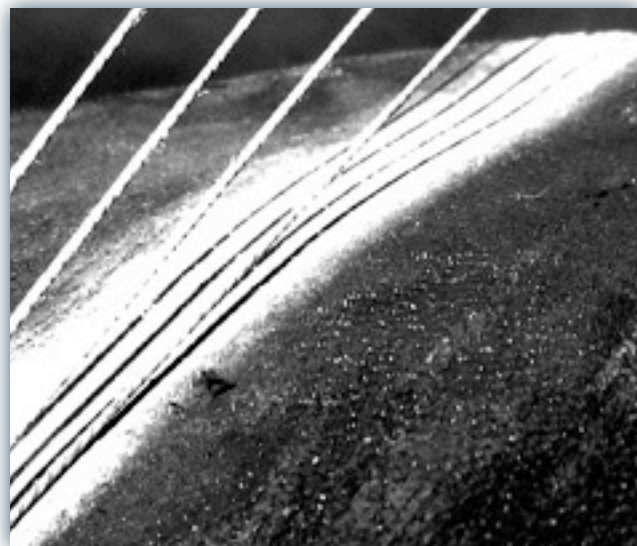
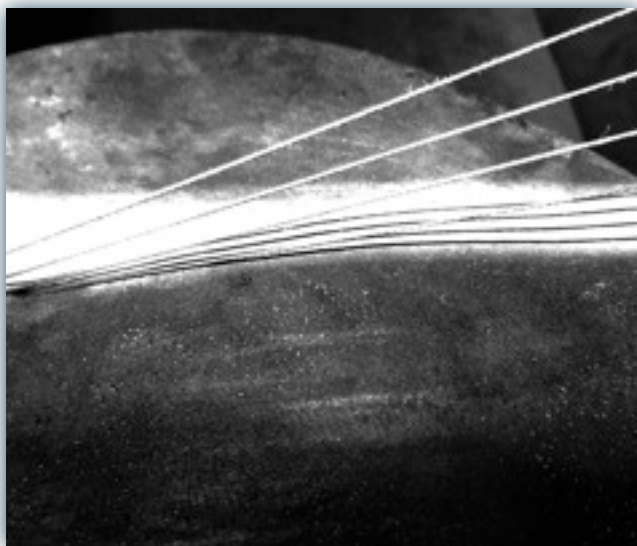
c-2 - g8. A complex, bright soundscape centered at C3.













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much obliged,

Mike, Gregg and Chris



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